santorini BIENNALE 4

#neighbourhood

#ART BLUE
#Juliette Surreal-D

#1BIENNALE
#IMMERSIVIA MEETS

#Neighbourhood

PDF VERSION
HG BUSINESS

#IMMERSIVIA meets Neighbourhood

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PREVIEW
PDF FOR HYPERGRID BUSINESS

The Refuges' view: Some Pavilions of 1Biennale seen from the distance

NSK set up a pavilion at the Venice Biennale in 2017 and the head performer of Laibach, Slavoj Žižek stated that "the uniqueness of NSK is this idea of the 'stateless state.'" – New Slovenian Kunst [Art]

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The printed booklet comes as a hardcover, has a beautiful dust jacket, gives credits and lists the Artists names on a page. Due to technical restrictions the PDF VERSION does show the dust jacket. As a workaround some text from the dust jacket was copied on the last page of the PDF.

Art is mainly a political act.

Kyriakos Papadopoulos.

#Neighbourhood

"Art is mainly a political act. Santorini Biennale *gives voice* to politicians and calls them to define #Neighbourhood and how they are making efforts towards promoting & supporting cultural exchange between different cultures."
With these words the artistic theme #Neighbourhood of the 4th edition of Santorini Biennale has been introduced.

The Santorini Biennale is the idea of artist, designer and economist Kyriakos Papadopoulos; supported significantly by many Santorinian and foreign entities. The idea for a meeting of artists from around the world in Santorini was born in 2001, when he first began to carefully observe the richness of this dramatic island.

"An exhibition of the multi-disciplinary arts might embody and contain a set of cultural messages that could positively influence all of our futures – presenting something new and immeasurably exciting," says Biennale founder Kyriakos Papadopoulos.

The Santorini Biennale 2018 takes place from 1st November 2018 to 31th December 2018.

A parallel artistic program is scheduled, beginning February 2019, ending September 2019.
Greg Frangos is head of curators.

#IMMERSIVIA meets #Neighbourhood

For ERVARE *[1]*, aka Reiner Schneeberger, the curator for the Digital Art show IMMERSIVIA at the Santorini Biennale, questions were raised:

How can Digital Art become a living connector to the theme? #Neighbourhood seems to have endless possibilities to be transformed in digital ways. Finally the mission for the IMMERSIVIA, being once more part of the Santorini Biennale was born:

Let us create an art show that stands like a lighthouse in the middle of a rough sea sending signals from the beginning of the Digital Anthropocene to the future. A conventional reception of Digital Art and the future of immersive experiences, gained via user created Avatars, shall handshake. Visitors shall have a chance to become actors, to meet the artists in virtual worlds, even to explore places where the unvisible Banksy or Newstrom's invisible art kept visible. *[2]*

As a result the project was launched under the name 1Biennale in late 2017 giving 36 artists nine month time to work out their contributions. 1Biennale, as the name implicates, is the first Digital Biennale docking to the theme #Neighbourhood at Santorini Biennale. Santorini stands in an artistic installation created with digital tools in the middle as a bright shining island, symbolized as a tree with gems on it. Santorini shows the Pavilions created by Bryn Oh and Art Eames with Artist Cubes by SecondHand Tutti and Venus Adored.

Around Santorini other Greek islands are arranged:
Agathonisi, presenting: Hyde Hackl [Pavilion] / Rory Torrance [Artist Cube] - Uan Ceriaptrix [Pavilion] / Lampithaler [Artist Cube] - Art Eames [Pavilion] / Elle Thorkveld [Artist Cube].
Chios: Bryn Oh / Thoth Jantzen - Venus Adored / Cherry Manga - Cica Ghost / Gem Preiz.
Kalymnos: Paul Atreides / Gained - Barry Richez / Vagabond Wanderer.
Kos: Betty Tureaud / Betty Tureaud - Space Cadet / Molly Bloom.
Leros: Hyde Hackl / Moewe Winkler - Uan Ceriaptrix / Tryad Destiny - Art Eames / Louis Wu.
Lesvos: Betty Tureaud / KerupaFlow - Space Cadet / Paul Atreides.
Samos: Bryn Oh / JadeYu Fhang - Venus Adored / Pipilottti Winslet - Cica Ghost / Seraph Kegel.
Symi: Paul Atreides / Blue Tsuki - Barry Richez / FreeWee Ling.

[1] ERVARE stands in Afrikaans for The Old Man Knowing and leads by a ROT-13 decoder, known also as the Caesar cipher, to REINER. ERVARE is the creator of the Avatar Art Blue. An Avatar is needed to explore immersive worlds.

[2] For immersive worlds non-visibility may need an extension.
An invisible Avatar can be made visible by using special tools or settings in the environment. These settings are called in virtual worlds windlight. A sighting of a special kind was reported by Ziki Questi and published by Art Blue in rez Magazine November 2014. Invisibility is like using an infrared camera at night to recognise a human standing in the dark. In contrast an unvisible Avatar cant made visible. There is the tag data standing there, but this is not an unseen representation of the body. There is no body, there is only Art. Unvisible Avatars are not offered in the basic visitor settings for IMMERSIVIA. Only Banksy aka Paul Horner and Lana Newstrom got this option. For more read in rez Magazine: Invisible Art Meets Banksy [2014/11].

[2018/04/19 13:39] Art Blue: I say, “This is God.” I wait, the Dead Horse does not react.

I say, “This here is God” and I point to the picture like Wittgenstein did, “That’s a fact.

A thing of fact.”

The Dead Horse does not react. I check the energizer. The horse is fully loaded.

[2018/04/19 13:39] ᴊᴀᴅᴇʏᴜ (jadeyu.fhang): ahahha

[2018/04/19 13:39] Juliette: :))

[2018/04/19 13:39] Art Blue: I look up to the down lookers, “The Dead Horse plays dead.”

– Art Blue to Bryn Oh’s dead horse in “How to explain pictures to a Dead Horse.”

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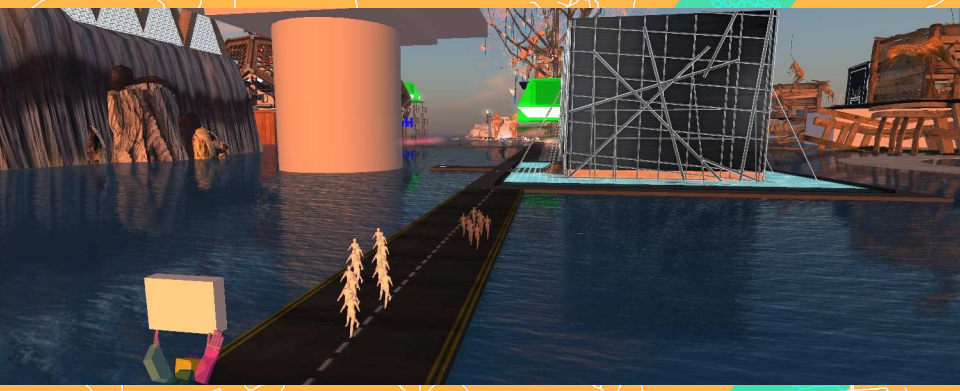
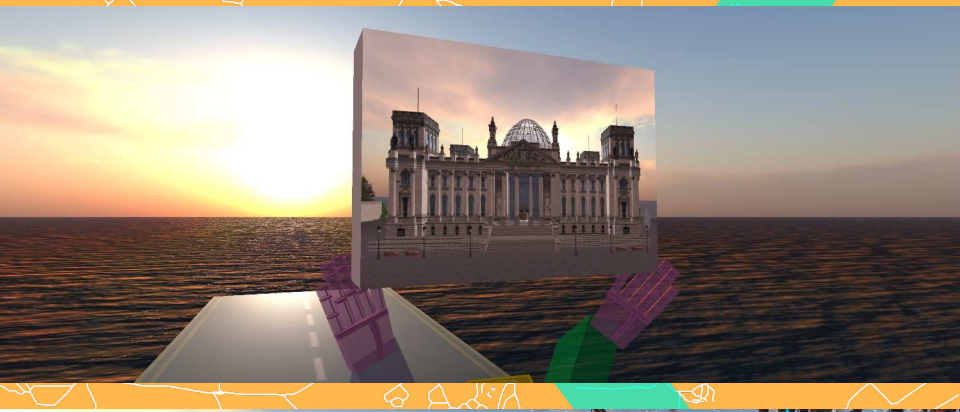
How to explain pictures to a Dead Horse.

Art Blue, the Avatar of The Old Man Knowing, in an performance for Metropolis Grid 10 years anniversary [2018].





#IMMERSIVIA meets #Neighbourhood

The islands are connected to Santorini in different ways.

There is the Light path, the Wooden Bridge, the Interstate and the Swimming Quilts.

The Interstate points to Berlin, a contradiction, some might say this gives a strange view, but not for the ones who are dealing with the daily question where thousands of refugees may find a home. Many imponderabilities go also with the Light Path. The future will offer a digitalization of the human mind and will bring medical applications no one can predict. How far will this process go? But right now we face challenging questions of humanity. The Wooden Bridge and the Swimming Quilts stand for them, the struggle to survive for many.

Some readers might notice that the names of the islands have been carefully chosen. The addressed Greece island are mostly the ones next to the Turkish border, but also Italy and Malta are major destinations for refugees to set their feet on, to enter a land of dreams and personal hope. By doing so they create a big impact and an uproar in the European Union. Who wants them as close neighbours living next door? The refugees crises hits the islands in different ways and intensity and so are the artworks presented there all differently.

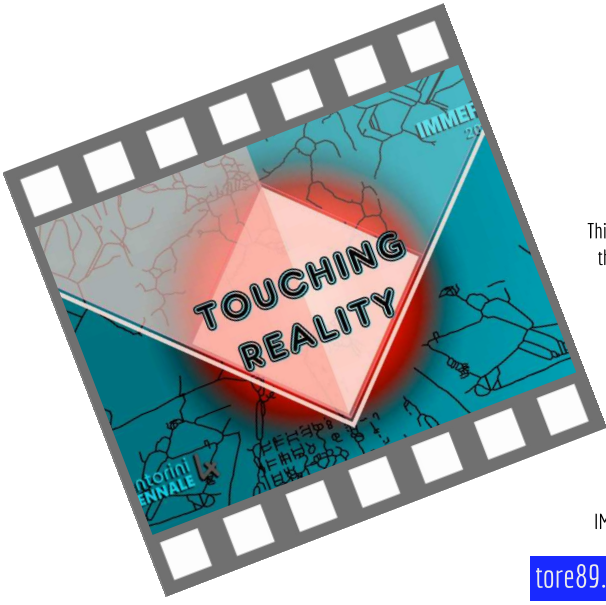
Moving boxes, speaking fish, burning bodies, chained females, splendid castles, eye-catching wonders, everything the human mind can fathom you may see and experience and even feel, when you step inside this world. Realistically just a few will do this and create an Avatar to be "Inworld alive" and to meet the artists. Most will prefer to sneak into this world by watching a video showing the artworks on TV or on a PC screen as a spectator. That is fine. Not everyone had internet 20 years ago, not many had a cell phone at this time. It needs some time until new a technology leaves a niche and creates a cultural impact.

Today you don't need to buy a Head Mounted Display like Oculus Rift to catch the IMMERSIVIA as it is meant. A plain PC screen is fine to watch the video of this art show to get a glimpse on first hand.

#TOUCHING REALITY

The video Touching Reality created by the Italian videographer WizardOz Chrome is the opener for the public view into this world.

A video that is entirely made inside a computer-generated world is called Machinima. But this description is not complete. There are no special technologies used to enhance it, it comes as the reality there is. A machinima is made by a user, it shows a user created reality, not one made by Hollywood. It is an artistic documentary catching the atmosphere by the view of the maker. This makes the video authentic, this is inviting to enter the Digital world of #Neighbourhood and possibly to contribute to the creation of the next Draft Universe [3].



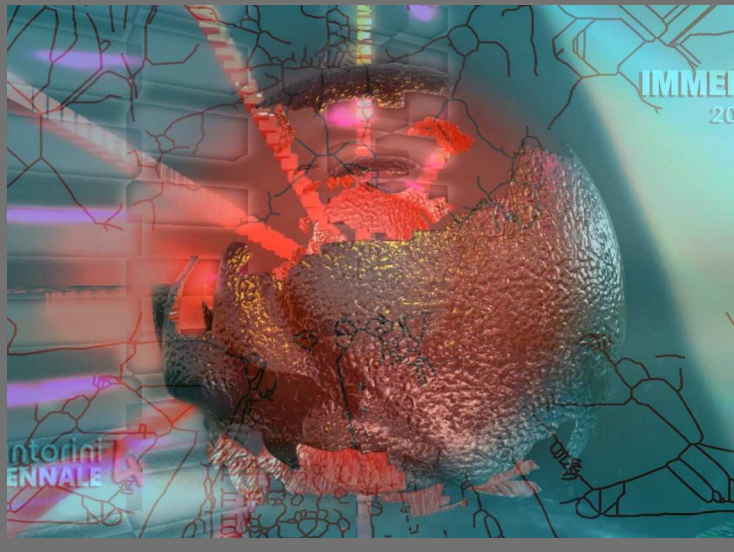
This is is the *link to*
the SPECIAL EDITION
of the machinima
TOUCHING REALITY
made by
WizardOz Chrome
aka Alba Rocca

for ARTISTS,
CONTRIBUTORS
and SPONSORS of
1BIENNALE,
IMMERSIVIA 2018/19

tore89.1biennale.org

[3] DRAFT UNIVERSE
"... The Institute for cybernetics and future science hosts an artificial byte driven world SIMULACRON-1 with over 9,000 identity unity who live as human beings, unaware that their world is just a simulation. Now some functionals start to build a world on their own using prims and sculpts instead of bytes: THE DRAFT UNIVERSE."
From the calendar Mechanics Dreams, Space.Net AG, Munich, 2011
SIMULACRON-1: Rainer Werner Fassbinder, Welt am Draht, 1973 [by permission of Fassbinder Foundation]
Functionals and DRAFT UNIVERSE: Sergey Lukianenko, Weltengänger, 2007 [by translation from Russian]

BIENNALE


IMMER
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#THE CONCEPT BEHIND

For 1Biennale an analogy to the first Biennale in Venice 1894 was assembled. Pavilions have been created becoming containers for art inside.

"In 1894, the Venetian City Council built the Palazzo dell'Esposizione to give room for the first exhibition, the Esposizione Internazionale d'Arte della Città di Venezia. King Umberto I and his wife Margherita di Savoia opened the art show. Having 224.000 visitors it went to a tremendous success, which lead to what we know now, to the world most famous art show happening every two years in Venice, Italy." – From the Book Ervare: 1Biennale. Living in a Coded Land.

A call for Pavilions and a call for Artist Cubes to be placed inside the Pavilions was made. Both elements handshake in form, size and alignment and build the corner stone of 1Biennale.

Despite the given restrictions the creativity and handicraft of the invited artists created overwhelming results. Some Pavilions are very airy and inviting, some look very concrete, some focus on technology, some on wood and plants. Inside each Pavilion is the artistic contribution, the Artist Cube. The selection, the combination of Pavilions and Artist cubes and the outline was arranged by the assistant-curator Juliette Surreal-D on a unique world for the IMMERSIVIA 2018 as a one time showing at Santorini Biennale.

The islands Agathonisi & Leros, Chios & Samos, Kos & Lesvos, Kalymnos & Symi show the same Pavilions but contain different Artist cubes.

You have to step inside to immerse in the Pavilions to experience the surprising artistic messages.

The contributions to 1Biennale which are conserved for future generations as a time capsule of living art have been connected to the IMMERSIVIA at Santorini Biennale becoming this way the first and until now the only Biennale which provides a direct, active, real life for Digital immersive art [4].

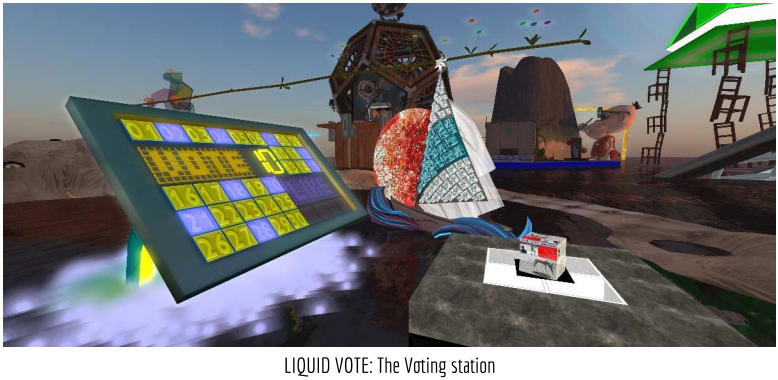
TOUCHING REALITY, the name of the machinima made by WizardOz Chrome, is the first level, a level everyone can watch on YouTube. The next level is to join the virtual world where immersive interactive art has its home by logging in to the Hypergrid Network.

A voting system was developed for public voting and for giving Likes and comments to the Artists.

[4] The conservation technology and also the dynamic OAR-Loader is outlined at conservation.1biennale.org

The Swimming Quilts to Agathonisi

The Light Path from Santorini to Kos. Screen captured in Surreal Light. [In the background Lesvos and Samos]



LIQUID VOTE: The Voting station

#THE LONG-LEGGED MASKITT AWARD

The Long-Legged Maskitt award, a bronze statue created by the Canadian artist Bryn Oh was handed over on November 1st 2018 when the IMMERSIVIA opened for the public.

The voting for the Best Pavilion and Best Artist Cube started on September 20 and ended on October 30, 2018. Public access shutting down on March 2019.

Invitations have been sent out via all relevant media and channels. The press conference at KW Institute for Contemporary Art Berlin happened on September 17, 2018. Over 100 newspapers and bloggers reported. Google ranking reached first place. Everyone having a PC and a good graphics card could vote by creating an Avatar [5].

THE WINNERS ARE:

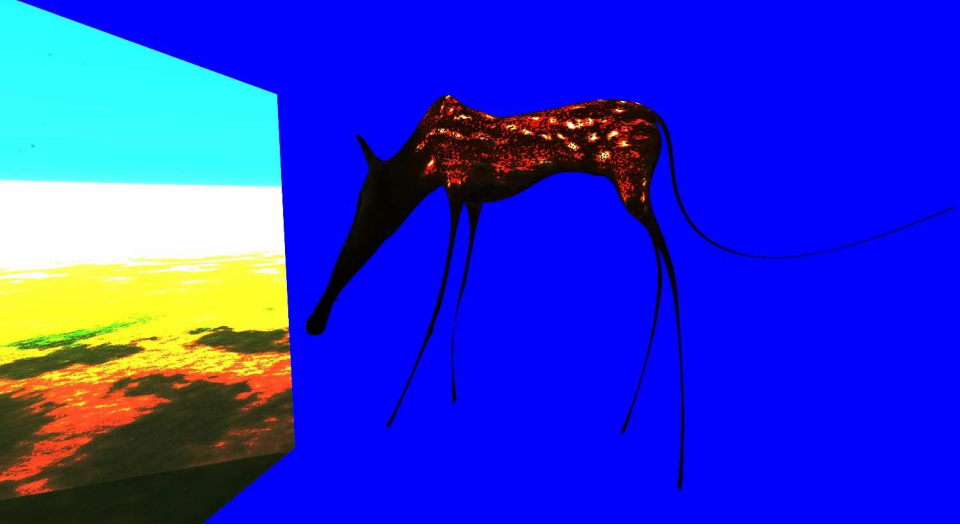
XXX FOR THE BEST PAVILION [6].

XXX FOR THE BEST ARTIST CUBES [7,].

THE CURATOR AWARD GOES TO XXX [8] and XXX [9].

[5] Art Blue downloaded for the Grand Opening of #Neighbourhood the Wooden Mannequin Avatar by consent from Phil Rosedahle's world HighFidelity. Cherry Manga converted and rigged the Avatar. The Avatar is stated as opensource, the creators name is unknown. Similar Avatars exist for some years know as skeleton Avatars.
Via this link you create yourself as a Wooden Mannequin http://sb4.hypergrid.net
Via this link you create yourself as an Eye-Avatar http://sb3.hypergrid.net

[6] XXX
[7] XXX
[8] XXX
[9] XXX



Virtual meets real.

Bryn Oh about the Long-Legged Maskitt:

"Essentially, the idea is that at our stage in development, we seem to be able to do amazing technological and genetic things but in some ways, we release these technologies faster than we control them.
The Long-Legged Maskitt is a genetically manipulated creature which stands a few stories tall and walks the polluted environments of the world where my narratives take place. They filter and feed on the polluted air through its gas mask mouth. Walking industrial cities and clean-up sites while slowly purifying."

Long-Legged
Maskitt Award
Bronze Statue
by Bryn Oh

#THE BOOK: LIVING IN A CODED WORLD

Why to create a book for the presentation of art that can only be experienced by stepping inside? Because we are humans and we like to show what we created to others who are not ready for the hyperjump? Because we honour tradition? Because a book stays and a world in bits and bytes needs an update to keep running? The answers are different. Maybe just to state that is nice to have a book when you look back in 10, 20, 50, 75 years to remember the beginning of immersive digital art?

The book is quite heavy, it comes as a collector's item, is printed seamless by using the Blurb Layflat technology. The pictures are raw screenshots with a resolution of 8K. The book has 110 pages, format is 30x30 cm [11,8x11,8 inch]. Some of the stories inside are set in as teasers so you can start to read and continue later in the web. All links are given in a short web-notation and as QR-Codes. This makes it easy to read the text on a smartphone and to see the pictures on your PC screen in high-res. The content is kept online via a free hosting by Automattic for an unlimited time.

Here comes a short story as a bonus, reprinted from the Gods of Informatics [Ervare, Amazon, 2017]

DRIVING MR. BLUE

I am sitting in a car to attend, and I am quite sure of this, one of the last Biennale for Immersive Interactive Art – "Immersivia," as I call it. I have reached quite an age. That's why I am quite sure this might be one of the last big art shows I will visit where I will be on focus - but luckily I am not alone. You say the bunny is steering the car? Let me keep this question open. But what I will not keep open is that on the backseat I carry Mr. Blue, securely fastened and packed well. Even in case the car crashes Mr. Blue might be safe. He is in a RAID5 server in a frozen prim state, which means in human terms "now sleeping." I will bring him back to life. That's my mission: "I bring brains to the depth. Forever." Now you know what my answer to Peter Seibt was when he asked me for my great story. *I conserve lifeforms in the state they once have been so future generations can learn about the beginning of digital life.* About life "in general," it will be said in the future, but we are now in the present.

It is a great feeling that after so many years I carry the all time genius on my backseat. Not in the ways the brain of Albert Einstein was once carried along a trip Michael Paterniti did with the 84-year-old Dr. Thomas Harvey, as he was helping to deliver the brain to Einstein's granddaughter, Evelyn, in California. Not in the ways the car driver Paterniti tells us in "Driving Mr. Albert" (2000) you say?

First I have to say I did not steal his brain as Dr. Harvey did with Einstein. Nevertheless I have to admit for a Non-Believer, for one not believing in the sacred wisdom of the frozen prim theories, it might look like I worked in quite similar ways. Albert Einstein's brain was cut by Dr. Harvey, the pathologist in Princeton who had Einstein's brain in the year 1955 in hand, in 170 - other sources say 240 - small cubes. Art Blue's brain is cut in strings of bits and bytes of a length of 256. But, and now a big but: 256, is a holy number. It is 2 to the power of 8, the size of a basic sim, the simulation world of the elders. This way I will resurrect him once more for the glory of the arts. I need a virtual machine for it, but I am sure that's cold coffee to tell you. Oracle VM, you ask? - Correct, I see you are up to date!

I am no penny pincher, I just have no space. The PDF comes in high quality.

Anonymous who downloaded the 170 MByte PDF from Blurb instead of buying the book.

#THE WALL

A letter to #Neighbourhood by Juliette Surreal-D

America is known for the Wall. The Wall is Pink Floyd. Berlin had also a Wall and all the Walls have just one purpose which is to fall down. Even the Great Wall in China has been falling down. What goes up, must come down. So, the purpose of building a Wall is to bring it down. Perhaps, we must attempt to build a Wall around the Arts and Culture with the intention of stopping such imprisonment by a Wall with the achievement in mind to bring enlightenment to those involved with building the Wall, the people who cry for the Wall, support the Wall, and even for the complacent people who sit back and observe the building of the Wall.

Certainly, those being surrounded by the Wall already stand with great awareness for they are, in a sense, the custodians of the Arts and Culture, immersed in a reality of creative expression and inspiration. They are the ones who have much to share and can act as guides for the enlightenment of the builders, the Wall supporters, as well as the complacent observers of the Wall.

While the builders of the Wall are attempting to raise it, those around which the Wall is being built could splash watercolors on the concrete, a direct communication of the beauty and richness of the Arts and Culture. They would do so not in a protest or rebellion; they would paint the message of the Arts, of Culture, the colors and patterns of the soul, of the heart of tradition and evolution and growth and unity. They would paint because they are artists, creatives who could not suffer the loss of inspiration or the negligence of turning away from inspiration. They would paint the Wall as natural role-models, as true custodians of something precious in society, something that cannot be lost or stuffed away or contained behind a barrier, but of something that lives to be celebrated and shared by all ages, young and old, all traditions, all nations, all countries. For the Arts and Culture are the dominion of humankind, beyond borders, beyond traditions, beyond religions, beyond politics - though these things are often reflected in creative works. No, the Arts and Culture is simply the mirror of the enlightened mind of humanity... the dissertation of the Magicians of the Mind.

My Short CV

Juliette likes to combine different ways of seeing things that are made-up in all the states around and brings them together in a working picture in co-existence and balance. She was born as a magician in a gypsy camp and traveled from one country to another in search of great inspiration and fodder for creativity. Eventually, landing in California, where she lives on Mulholland Drive in Los Angeles, with a view of the City skyline and the Hollywood Hills. She is stuck here and cannot leave without special permission as she is not sure she can return. Luckily, she received an invitation to attend the Santorini Biennale and gladly accepted, traveling to Greece in order to broaden her political views. Who knows what the border patrol will say when she tries to re-enter America. She will be sure to hold the big catalogue of the 1Biennale in hand and her passport in the other.

BERLIN 1.259 MI / 2.027 KM
ONAWERO 8.937 MI / 14.383 KM

#THE WINNER IS ...

"Every contributor to 1Biennale is a winner," Art Blue says and points to the one who does not believe, adding "That's a fact. A thing of fact."

All Pavilions and Artist Cubes are conserved in a frozen simulator. The first time capsule of interactive immersive worlds will keep the pioneers alive over time.

This booklet has many faces. In fact for each contributor it will look different. As you may have noticed this booklet is featuring Cybereddie and Cyberphoria and you may have wondered why. None of them has contributed to this art show.

Cyberphoria is a creation of a mindless state. You may find Cyberphoria also in all the unknown builds where you can't believe that this is all real. Just turn this sentence to the future where real and virtual will be indistinguishable.

What is the key in understanding Cyberphoria?
You find a line in the 1Biennale book ERVARE: LIVING IN A CODED WORLD about her.

"Cyberphoria is the most beautiful woman ever
as she is created in your brain the moment you meet her."

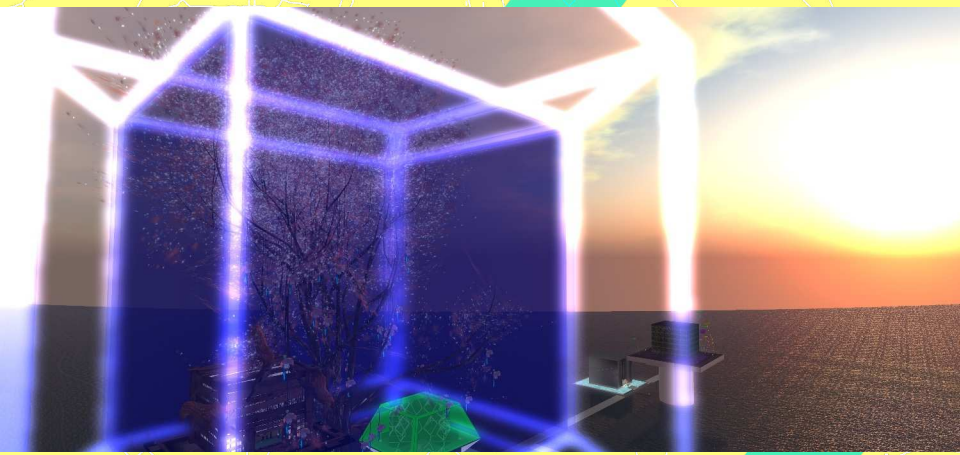
This connects to the research field of Personality Capture and Simulation. Prof. Sims Bainbridge was the first to take up. But this booklet is real, as real as the now can be. We offer to scan you.

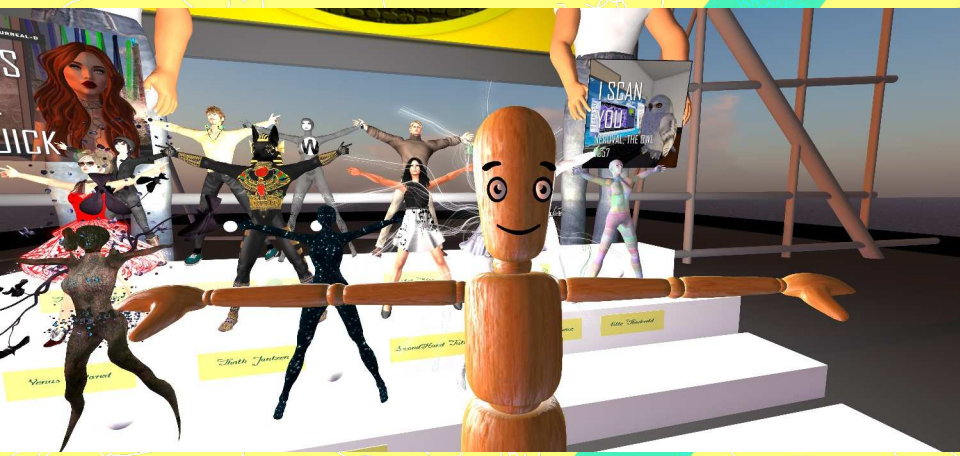
Every artist, every contributor got this offer, to be scanned with the work and to be presented in a booklet of this type being featured. You may ask who will scan me when Ervare is no longer? That will become the task of the owl and that's why the message is: I, THE OWL, SCAN YOU.

There is also Cybereddie, much easier to digest than Cyberphoria, but this guy never went famous. He was created in LEIPZIG LAB as a Wooden Mannequin and went online on March 3, 2002 as an internet avatar, too early to become widely known in the worlds we have now.

Cybereddie got recently a push. It became one of the Default Avatars for HighFidelty [8], yes the new company of Phil Rosedale, the founder of Second Life. His famous words are timeless: "It all starts with a cube" and most performances of Art Blue do start with a Cube.
You may find yourself "Made in wood" as Default Avatar when you join the monthly visits of virtual worlds to become a Hypergridder. The Wooden Mannequin you can edit, it is open source.

[8] highfidelity.com: Express Your Individuality – Try Our Wooden Mannequin Avatar!, June 15, 2017 by Janet J. Lee.
My posting: I [Art Blue in HF, SL, Sansar and opensim] downloaded for the Grand Opening of the Digital Art Show #Neighbourhood IMMERSIVIA of Santorini Biennale with the help of the HF support team the Wooden Mannequin Avatar. Cherry Manga converted and rigged the Avatar successfully. It all works! Many thanks.




I SCAN
YOU

#THE GRAND OPENING

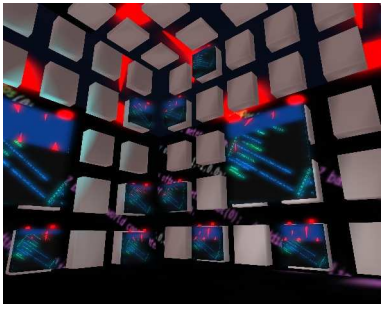
Art Blue steps to the podium and says, “I welcome you to *1Biennale* and I give word to Neruval, the keeper of the time capsule of Art.” Then the owl, Neruval speaks.

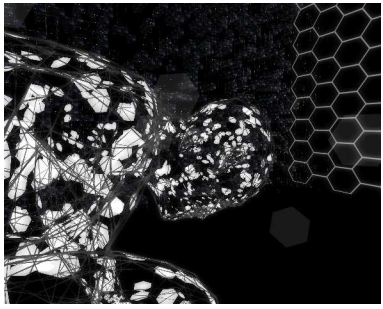
To be an owl would be nice.

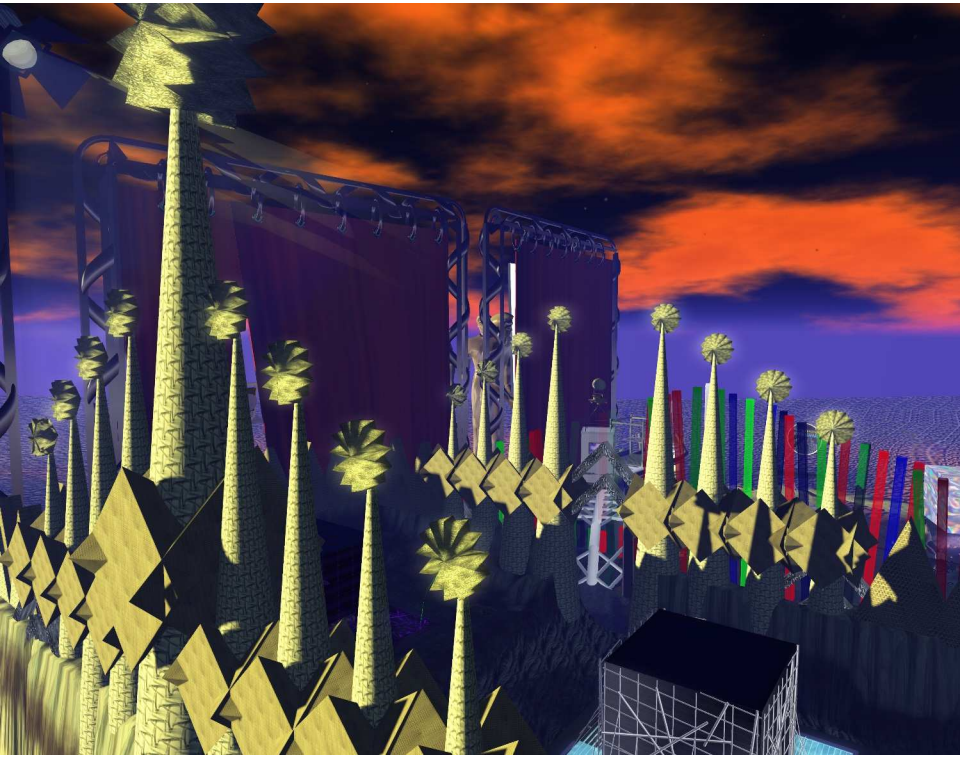
I have the hardest job in the world, maybe even in the universe; I must tell people that they will die. You know everyone dies, but I am the one telling them when. I sit in my office and the next person who is sent comes in. A mother with her child. I am sure you know by now what will happen. I will speak with the mother but is it all about her child. Sending her to the play area during the talk? Letting her see her mother crying? For sure it would be not the first time that the child sees her mother crying. Is there another cure? A stronger one? You may know that this talk happens in the future but is made for today. There is no one. The strongest cure failed. There is no cure left. That’s the point when they sent them to me. From Mayo Clinic, El Camino, Fortis Memorial, Johns Hopkins, Anadolu, Bumrungrad, Stanford, UCLA, Wooridul Spine, Hackensack, from Charite´ or whomever can afford such a talk, as a talk with me includes “the procedure”.

I run on femto speed, the ones they send run on milliseconds. You know by now that I am an AI, an Artificial Intelligence. Only an AI can handle this. A human would go mad, would go insane in time. For the time of the talk I bring them, the mother and her child, to nano speed. They will not see any difference. There is no day cycle, no timer in the room working. I can set sunrise, I can set sunset, I can set the time, I can set the place. This time I place them in Gaudi’s *Basílica i Temple Expiatori de la Sagrada* and show the Pavilion and the Art cube that is ready for the child, to bring her in. Yes, I am Art. Art stands for Artificial Intelligence, this is the Origin of me. Dan Brown shows you all the way to the future in Origin and, yes, if you have read it you know it is true, a big part of the story happens in the Sagrada, the most famous cathedral where different styles and epochs intersect, so why shall I not place the child there in one of Gaudi’s masterpieces? The code needs a storage. I could upload her to San Junipero, to the TCKR machine, but I know the mother wants a different place, one close to heaven.

You suspect I am Winston, the AI of Edmond Kirsch? You are close. I am made by the same creator. My name has also 7-letters, but that would be a different story. I know the human brain, I know of the urge to set an imprint in the code of life. So, I show what was once made by the most gifted builders at the beginning of the Digital Anthropocene. I place the Pavilions and Art cubes in a row. I immerse the mother and the child in them and play Radim Sychra *Hand pan & percussion*.







#THE GRAND OPENING

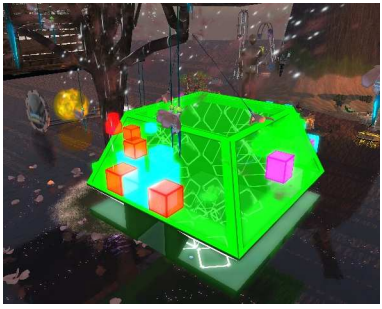
As I have set them both on nano speed cycles I can handle 100,000 cases a day. I have sheer endless time for each of them. "As long as you need, to find the right cube," I say. "Check out which cube you like and I can make a lot of combinations work." You must know that not each Art cube works well in every Pavilion, despite the call Art Blue made for *1Biennale*. It looks not so fitting to have Cherry Manga's cube in Space Cadet's *Cloud Atlas*, as the Pavilion has a medieval house facade. The facade look is great for the Molly Bloom museum inside. Some combinations are often chosen because they blend well like Cica Ghost's Pavilion *People* with Gem Preiz's *Fractals Isometrix.*

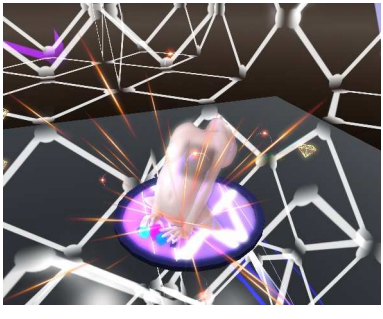
I show them in the most beautiful way how life can be, how life will be in this artistic environment. The makers of the artworks stand there guiding, explaining, telling their life story, as they have once been, in a true copy of themselves, inviting, promising, ensuring the mother that for her girl will happen "something great." Characters from the Sand Bible, even Gina Inviere, the commander of the rain and bomb No. 20 comes to life. Each Pavilion stands for a world, each cube inside for a life setting. Brain- and Biodominance theory triggers what happens in the afterlife.

"Art Blue was ahead of his time," you say? Not really, he just rezzed a box and invited each maker to click on it. By doing so a complete copy of the avatar, including hair and cloth was created and stored as an XML-file. Nara Nook gave him the NPC-copy kit and Juliette Surreal-D made the bots, as they are called at this time. I animated the bots, gave them a voice, I added all you need to feel for the best Hollywood ways you might say, and I added, with all modesty, much more. I added the heartbeat. I added life.

Every time I know of course the decision someone makes in advance, or will make to be grammatically correct, when it comes to the death talk. When one can afford the procedure. An artist might call it the creation of an Artefact. An Artefact created by the Bainbridge Procedure, stored and kept updated over time. When one enters my office, I read their brain. All the traces of their brain. I can handle quantity. I do it all in femto cycles. Some need a few petamillion of them, but that's noting if you, the one coming, run on milliseconds. For the talk I accelerate them; I speed them up, so it does not get so boring for me. The mother says the Pavilion of Bryn Oh might be nice as there are three long legged Maskits fiercely protecting the Art cube inside.

And the cube? Tutti? Second Hand Tutti with Nomi inside? That's obvious, but the child does not want this. "What?" I say. "What?" I had already read her brain and she does not want sweet Nomi? Every child loves Nomi, so why not? I look to the mother. The mother wants to persuade her child that she will be sitting in a bursting frame of Tutti and get to look to the world outside. From time to time, a train will pass by, the one from the ArtFest, people sitting on it, winking.





#THE GRAND OPENING

That is just a picture, dear reader. Don't stick to it. Everything you dream of happens inside the cube. In all of them. It is Art, you know. "Artificial Intelligence at your fingertips," Bill Gates would say if he could ever say anything again.

I shake my head at the mother. "Let her speak," I say. "It will be fine."

The child says, "I want to become a coder and create a Nomi like Tutti." But her lifespan, you know. How shall she become a coder? No one in ages has become one. As I said, I run on femto, humans on milliseconds. How shall anyone ever be able to code? The best medicine can give them 180 years, then the substitution of skin and organs ends. The mother knows of course that her child can't become a coder or any of her other kids -- she has three, so my talk is focusing on the fact that she will still have a great need, and her girl will be fine in the other world. Now the question of coding hits me out of the Blue. Such a question, such a wish, never came up before in any death talk. I look to the child and the child looks up, saying, "I know I have to die. Why does everyone make such a fuss about it or hide the fact from me, like I am stupid?"

I know the mother is about to say, "But you are a child." I give her a wink. Her mouth only opens, but no words come out. I say, "Looks like you are smart, a super smart girl." I make an artificial pause, you know I run on femto, I waste a few 100,000 cycles and then say, "I can make you become a coder."

I see the eyes of the girl widen, turning to yellow, glowing, and I see the eyes of an owl.

"To be an owl would be nice," she says.

#LISTEN

There is an audio recording of Grand Opening Speech by DJ PaintHorse. Listen to the words of the owl at https://a5b8.ipsumblue.com

Backup at
clyp.it/egncplwi

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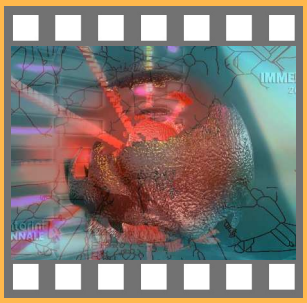
Look for updates at E1801.1BIENNALE.ORG



MACHINIMA
TOUCHING REALITY
by WizardOz Chrome, Italy
Duration 12 min.

BIENNALE

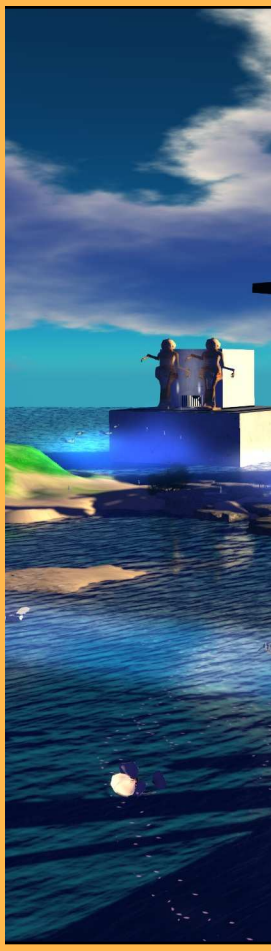
First Digital Biennale needs an ongoing voice: The voice of the Artists, voice of the sponsors, of friends of Digital Immersive Art. In other words ennale needs Your Voice. The contributions are meant to be shared.

MERSIVIA is such a voice and a place to share. In 2016 Immersive ractive Art, for which the term IMMERSIVIA stands, became part of TORINI BIENNALE. This voice is still alive in a conserved virtual machine. he machinima THE SURREAL CUBE the Italian videographer WizardOz ome created these artworks can be watched.

contributions to 1Biennale, created from December 2017 until August 8, have been brought to IMMERSIVIA 2018/19 in SANTORINI, Greece -- e to create a memory, time to create a voice you can hand over to the ones may follow the Digital path, to the ones being sceptical, to the ones never rd of this form of Art.

re is heavy catalogue of 1Biennale, a collector's item for the rich and the uty ones, for the ones who don't need to care about money. For the other s, the happy ones who smile on getting a small piece of joy, this booklet created. This is Your Voice to make this form of Art known.

booklet has the link to the new machinima made by WizardOz Chrome. title connects the message of 1Biennale, IMMERSIVIA 2018: TOUCHING LITY.



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